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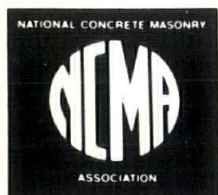
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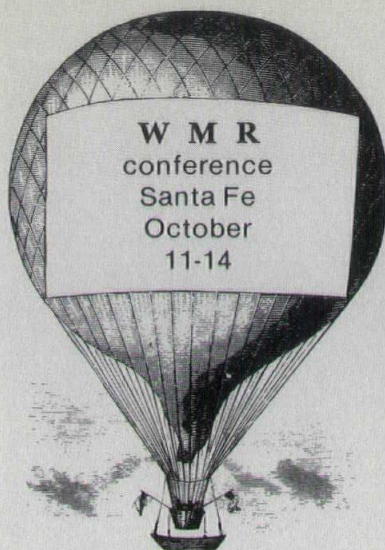
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vol. 20 no. 4

A LETTER TO NMA

Dear John,

Enjoyed your article "Old and New Architecture . . . Design Relationship" (NMA May-June '78) concerning the hypocrisy found in many legislative historical districts. Having always held the belief that good design is a direct result of truth in the use of materials and truth in the expression of program I find that maintaining an historical image purely for the sake of the image (or is it for the sake of the tourists?) is a sham and an insult to the intelligence of the public.

It would seem much more palatable to allow designers the freedom to interpret and adapt the historical styles of the past and hopefully express the flavor and scale of those styles instead of requiring them to copy details out of some historical district's code book.

Your article pictured good examples of the "interpretive/adaptive" and the "copy" points of view even though one need only scan the built environment for numerous other good examples. The Taos County Courthouse is a well done interpretation and adaptation of the visual form and scale of the pueblo. The Colonel Sanders, on the other hand, is an obvious fake and a slap in the face of the historical district that allowed it to happen.

Please don't translate that last statement as a specific condemnation of the Santa Fe Review Board but as a job in the side of Historical Review Boards (no typo error intended) so that they might be more cognizant of the visual effect that they have on the built environment.

Sincerely,
John C. Bland, AIA

nma

july-august 1978 • new mexico architecture

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(Cover — the Gay-Wagner House)

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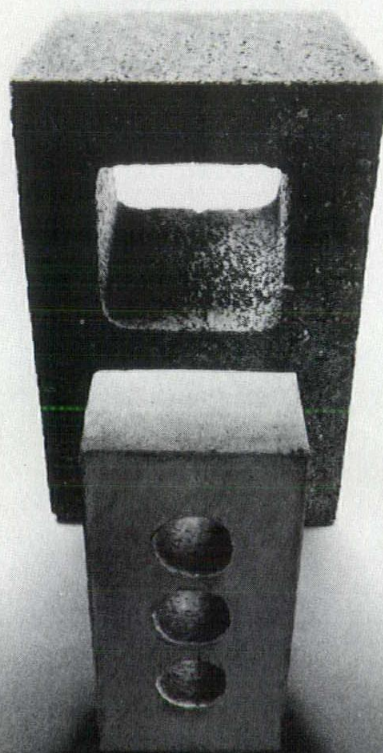
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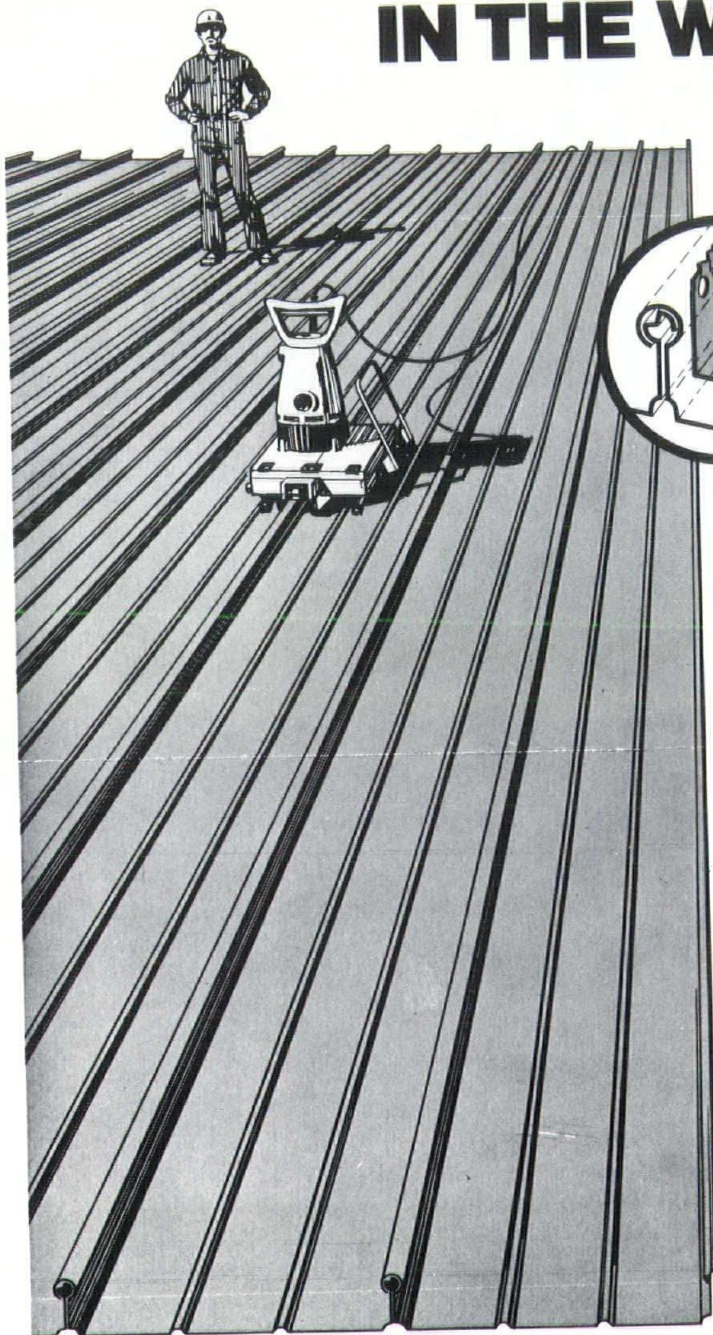
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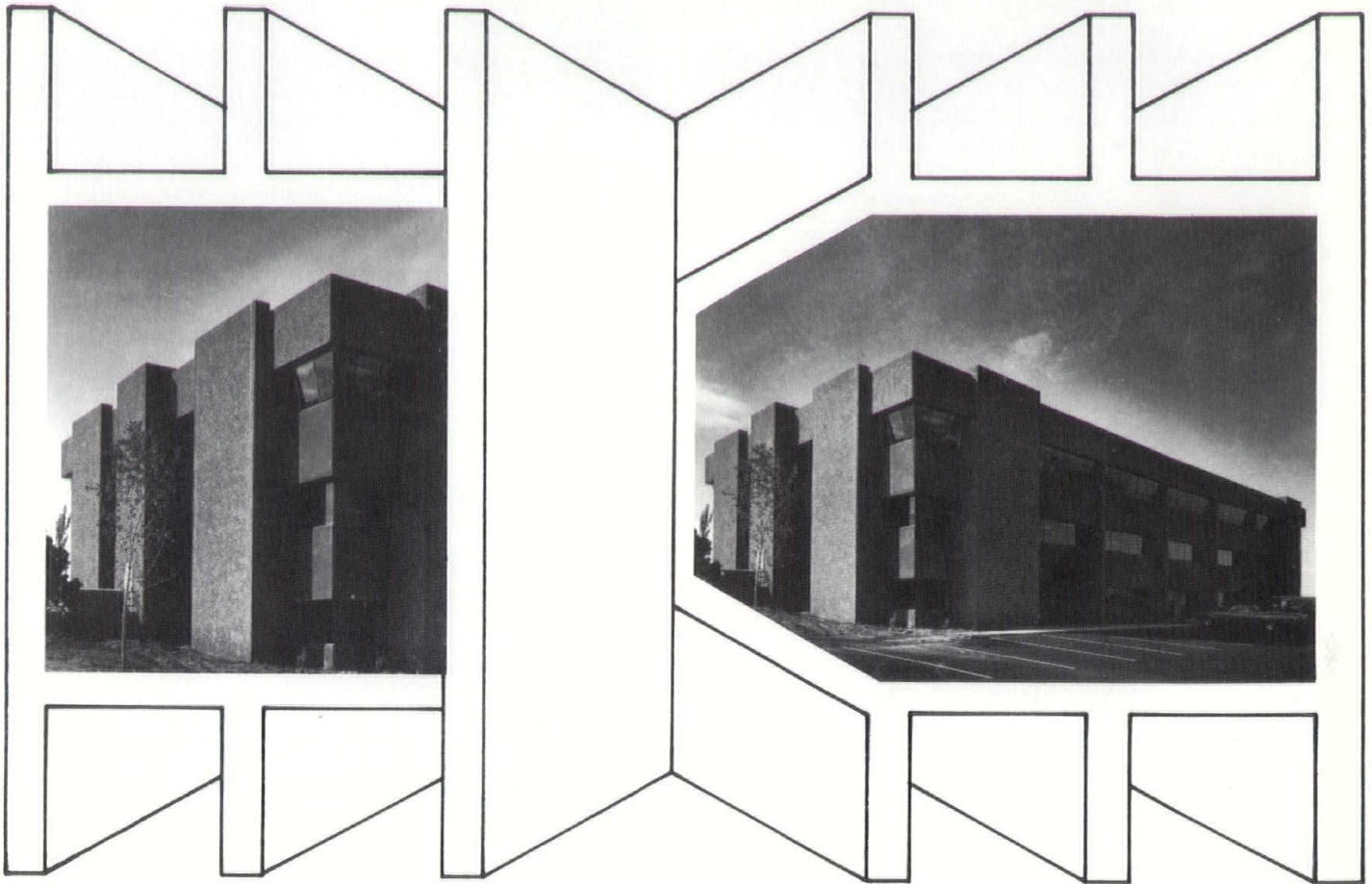


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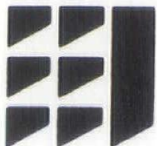
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LOUIS HESSELDEN, A.I.A.

—Edna Heatherington Bergman

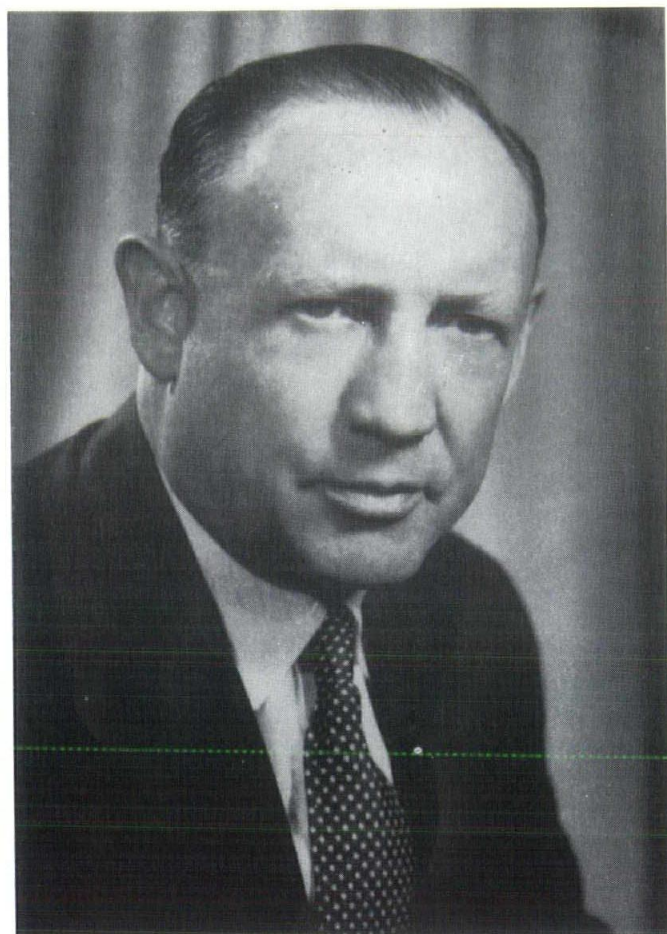
The news of Louis Hesselden's death this March brought a shock of surprise even though he was in his eighties and had been ill for some time: that surprise which is really an unwillingness to accept a loss. Hesselden's death is a personal loss to those who knew and cared for him, and the conclusion of a career which reached from that now almost mythological period of "the Beaux Arts" into the times now revealing themselves to be "post-Modern."

He was born in 1895 in Oklahoma in his grandmother's home, but the Hesselden family was already established in Albuquerque. His father, Wallace Hesselden, had come to the United States from England at the age of 18, and after a brief period as a miner in the middle west and in Colorado, moved to Las Vegas, New Mexico, with his friend Jack Strong, to take up carpentry. There he met and married Annie Peltier, whose family had come west in a covered wagon from Plattsburg, New York; soon deciding that Albuquerque was a more coming town than Las Vegas, the Hesseldens and the Strongs moved south.

When I talked to him in late 1976 about his career and training, Hesselden said it began when he went to work with his father and older brother. He enjoyed designing the houses which they were building on speculation, and spoke with rueful pleasure of the lessons he learned as he stood by and listened to the comments of prospective buyers. His older brother Wallace continued in the contracting business and Louis, though his career was delayed by his service in the Army in World War I, studied for two years at the University and then set out for the University of Pennsylvania in 1924. He drove his car across the country, a real adventure at a time when daily blowouts and breakdowns were commonplace and paved roads were not.

He studied at Pennsylvania under Paul Phillippe Cret, and after graduating in 1927 worked in Cret's office; he also attended the Pennsylvania Academy of Fine Arts 1930-31, but returned to Albuquerque because of the Depression and organized his own firm in 1932. Schools are some of his best known work, because for some twenty years, starting in 1934, he was the architect of all the Albuquerque Public Schools.

In the early twenties, architectural education was still following the traditions, both in ideals and in techniques, of the preceding century: Hesselden told me, "Of course, I had no background when I went to Pennsylvania . . . so I buried myself in the library—especially the current magazines: *Architectural Forum*, *Architectural Record*, *Pencil Points* . . . We got the publications from the Beaux Arts Institute in Paris. That's where the ideas came from. A lot of them crazy, we used to think—but now they're



Louis Hesselden, AIA, 1895-1978
(photograph courtesy Mrs. Louis Hesselden)

coming to be used." The task of the architects of his generation was a formidable one. Between their Beaux-Arts education and the new ideas, old construction methods and the Depression, each individual had to find a new way, everyone was a pioneer. It was in the midst of his own struggle to integrate these disparate forces that Hesselden produced some of his most attractive work, of which the Bandelier School of 1939 is perhaps the best example.

The Second World War again interrupted Hesselden's professional career, but was also the time of his marriage to Mary Lou Carney. He recalled the lessons of management and problem-solving he learned with the Seabees, and said of the post-war boom period, "we didn't have too much time for aesthetics." Arthur Marshall, who was to work with Hesselden until his retirement in 1976, joined the firm after the war. They were soon caught up in the expansion which transformed Albuquerque from

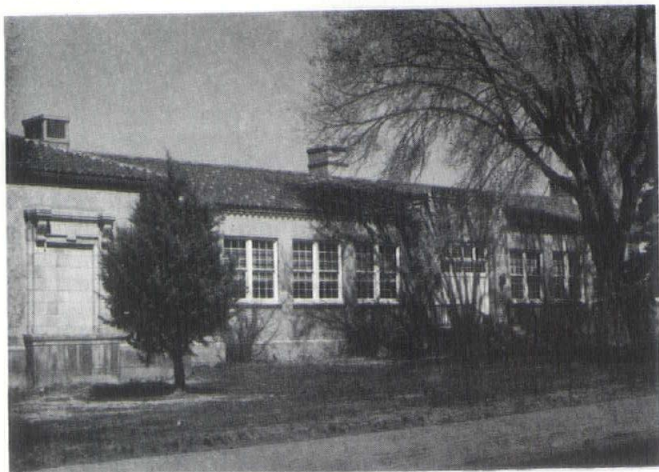


Bernalillo County Courthouse, Albuquerque, as remodelled 1964. From the west. (photo E. H. B.)



Bandelier School, detail. (photo E. H. B.)

Bandelier School, Albuquerque, 1939. Entrance facade (south). (photo E. H. B.)



a small city (population in 1950 was about 97,000) to an enormous suburb.

His practicality and preference for the concrete styles as they changed. He believed in the simplification of forms, and admired the work of Eliel Saarinen and Mies van der Rohe. He disapproved of floridity and drama in architecture, and when he talked with me returned constantly to the values of solidity of structure and functional problem-solving. He pointed out the distinction between the user and the client, and brought out pictures of recent works which had caught his attention in the literature: a renovation using a glass and metal exterior shell, and a large institutional building taking advantage of a hillside site to preserve human scale and create an interesting articulation of masses.

Louis Hesselden did not find it necessary to condemn his teachers and their traditions, nor to take an embattled position against modernism. He looked at buildings to learn from them, and went on thinking about how to make buildings serve human needs. And yet he felt a lack of resolution of the aesthetic problems presented by the revolution in styles which he had lived through, and encouraged me, as a beginner in the profession, in my own attempt to resolve theoretical aesthetic issues: "I think it would be very interesting to do what you're doing, and try to find out what architecture's all about." Hesselden was among those who lived through the revolution of modern architecture and who bore the costs of revolution. He did so with dignity and generosity.

—E. H. B.

Edna Heatherington Bergman interviewed Louis Hesselden in 1976 as part of her master's thesis research. The interview summary, and discussions of a number of Hesselden's school buildings and of Nob Hill Business Center (Albuquerque's first shopping center), are included in her thesis, "The Fate of Architectural Theory in Albuquerque, New Mexico: Buildings of Four Decades 1920-1960."

Bandelier School, West Wing. (photo E. H. B.)





The Gay-Wagner House: Hand-made Space.

—by Agnesa Lufkin

A preference for one architectural style over another—Federal over Greek Revival or Georgian over Gothic—is a subjective matter, and an argument which could never be settled. Within a certain style however, a definitive case can often be made for the superiority of one structure over another. For this to be possible, of course, it is necessary that the characteristics of the mode be defined. Despite the remark attributed to Frank Lloyd Wright that “outside the mission churches built by the padres, there is no architecture in New Mexico,”¹ the Pueblo Spanish style has been studied, developed and admired sufficiently for it to include, by consensus, certain individual characteristics. Thus, there is a basis for comparison of structures built within the mode, including residences.

One residence which illustrates many of the best features of the Pueblo Spanish, or Santa Fe, style is the Gay-Wagner house in Santa Fe.² It is a particularly good example of the adobe house as it was often built in the 1920's—by designers working from inspiration rather than from professional training. If it has a somewhat picturesque “artisticness”, it is the legacy of the 1920 period, and has a parallel in the Spanish Colonial Revival houses of California and Florida. The designer here was Katherine Stinson Otero, a creative woman with a feeling for the New Mexican manner, but one who never spoke of herself as an “architect.”³

The salient features of the order to which the Gay-Wagner house belongs are easily recognized. The Pueblo Spanish style has a distinctive appearance and plan. It is composed of a series of rectangular rooms, twelve to fifteen feet wide and varying in length from ten to forty feet.⁴ The width of the rooms was based originally on the span of a moderate sized tree trunk, a number of which were the supporting members for the roof. These trunks—*vigas*—remain an integral element in the design. Walls are of mud and straw adobe bricks or of modern materials simulating the appearance. Exterior walls should be at least the thickness of two adobes, twenty inches, and preferably more.⁵ Interior walls may be as little as ten inches, but should not be less: a standard 2 x 4 stud partition wall, although often used in contemporary “pueblo” houses, is not satisfactory visually. Traditionally, the adobe house had a linear plan, straight, L, U, or square in arrangement, with small outside openings and focusing on an interior patio. Modern adaptations, while retaining the linear feeling, often vary the angles to adapt to site, or simply for interest. Communication between rooms was afforded by the

portal, an open, covered porch. Few twentieth century houses lack an enclosed passage, but a builder striving for authenticity will still open his rooms onto a corridor along the patio.⁶

Detail of the original Pueblo Spanish houses was done by hand, of course; wood, perhaps carved; *nichos* sculpted into the thick walls for the display of objects of art or religion; openings and walls modeled by hand into soft, irregular curves; small, elliptical fireplaces set into corners, either the room's natural corner, or one formed by building a *padrecito*, a low, stepped wall at a right angle to the wall of the room. These features remain the hallmarks of the fine adobe.

The overall mood has always been a disciplined informality. Rambling, but with a flowing continuity, the low, irregular lines and earth colors of the adobe house meld with its surroundings. Interiors are simple, but not stark; the warmth and interest of texture replace fussy ornament.

To this 300-year-old model, architects of the twentieth century have added stucco and indoor plumbing, while attempting, with varying degrees of success, to retain the charm of the original. The style does not have an uninterrupted history, however, outside of the Indian pueblos. In 1900, according to Edgar Hewett, new construction in Santa Fe included almost no Pueblo Spanish building.⁷ The revival of the fashion in the first two decades of the twentieth century started with public buildings: the Governor's Palace renovation in Santa Fe, university structures in Albuquerque, the art museum and La Fonda in Santa Fe.⁸

In domestic architecture, the Pueblo Spanish revival began in Santa Fe and Taos, and there it has principally remained. Starting around the turn of the century there evolved a small but vocal group of artists and archaeologists interested in preserving and sometimes copying, the style. Prominent in this group was Carlos Viera, a New York sculptor and artist who, in 1904, had come to New Mexico for his health.⁹ Viera was typical of those who wanted to retain the building style in its archaeological purity, an attitude which prevailed among the early enthusiasts, but which gradually evolved during the twenties into a less rigorous discipline.¹⁰ By the end of the decade, houses were being built which recalled the special beauty of the old style, but which accommodated contemporary ideas of comfort and convenience.

By 1929 several houses had been built in northern New Mexico blending Pueblo Spanish with modern demands. In Taos, Mabel Dodge Luhan had been building her enormous adobe hacienda for more than ten years, but it reflected the owner's personality so strongly that it departed considerably from tradition. John Gaw Meem was working in Santa Fe, and 1929 saw the construction of two of his best houses, the Conkey and Proctor houses. By this time, nine years after his arrival in the city, Meem was using modern material, most importantly hollow tile in-

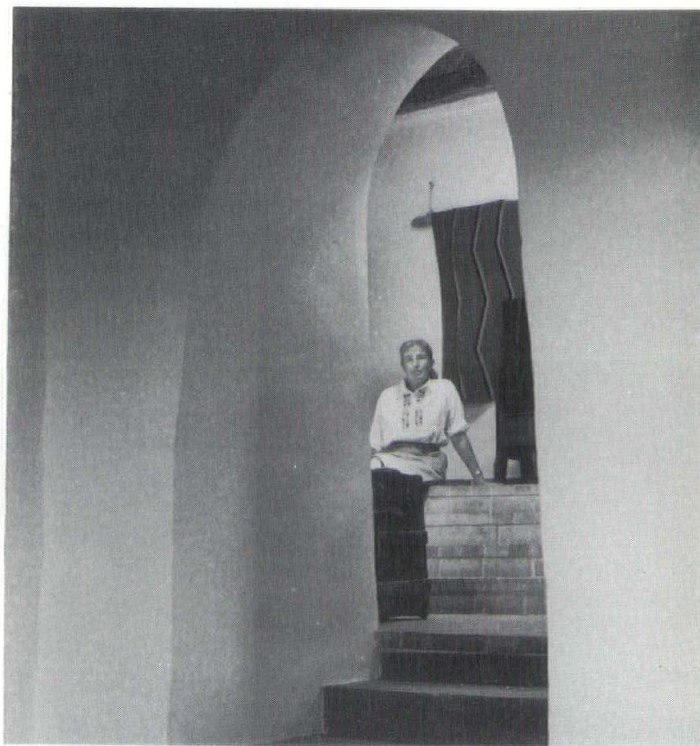
stead of adobe, a substitute which could only suggest the original appearance.¹¹

Closer to tradition, and therefore a better example of this phase of the revival, the artist-builder phase, is the Gay-Wagner house of 1929. Its designer, Katherine Stinson Otero, not only followed old ways in material but also in method. In addition, she apparently did not build, at least in this case, a looted house—one whose decorative features such as carved beams and *corbels*, shutters and doors, were removed from older structures.¹²

Fortunately, the approach to the house has not changed in the almost fifty years since it was built. It is still at the end of a nameless dirt road that winds through piñon trees near the eastern edge of Santa Fe. From a little distance, the house is the color and about the shape of the small hills nearby, each rising modestly above the trees. Closer, the play of sunlight and shade almost makes the adobe walls disappear into the grove of pines, and the flagstones leading to the entrance do not disturb the natural composition of piñon cones and wild grass.

The house follows the contours of the land, its rooms stepping down and up the wooded slope naturally, as they would have in the earliest adobes. The exterior trim is painted turquoise, but the accent is not obtrusive. The exterior walls measure thirty-eight to forty inches deep, a thickness of three or four adobes. This construction is apparent in both walls and parapet, which have the molded lines intrinsic to genuine "mud."

If the artistic use of the site is happy, perhaps



the orientation is not so successful (See plan).¹³ The protected patio is on the northeast, but the morning sun is blocked by the hilltop behind it. Only the bedrooms and the end wall of the living room open to the southeast, the latter's principal exposure facing southwest. The beauty of these large openings on this side lies in the spectacular view, and also the slant of late afternoon sun across the floor of the living room. The view is somewhat blocked now by trees, and the two small terraces off the living room and library lie largely unused. Outdoor living, an intrinsic part of Santa Fe, has been pushed up to a new small terrace carved out of the hill at the back, convenient to an added summer kitchen. This terrace affords an uninterrupted view of the Jemez Mountains against a backdrop of warmth-reflecting wall.

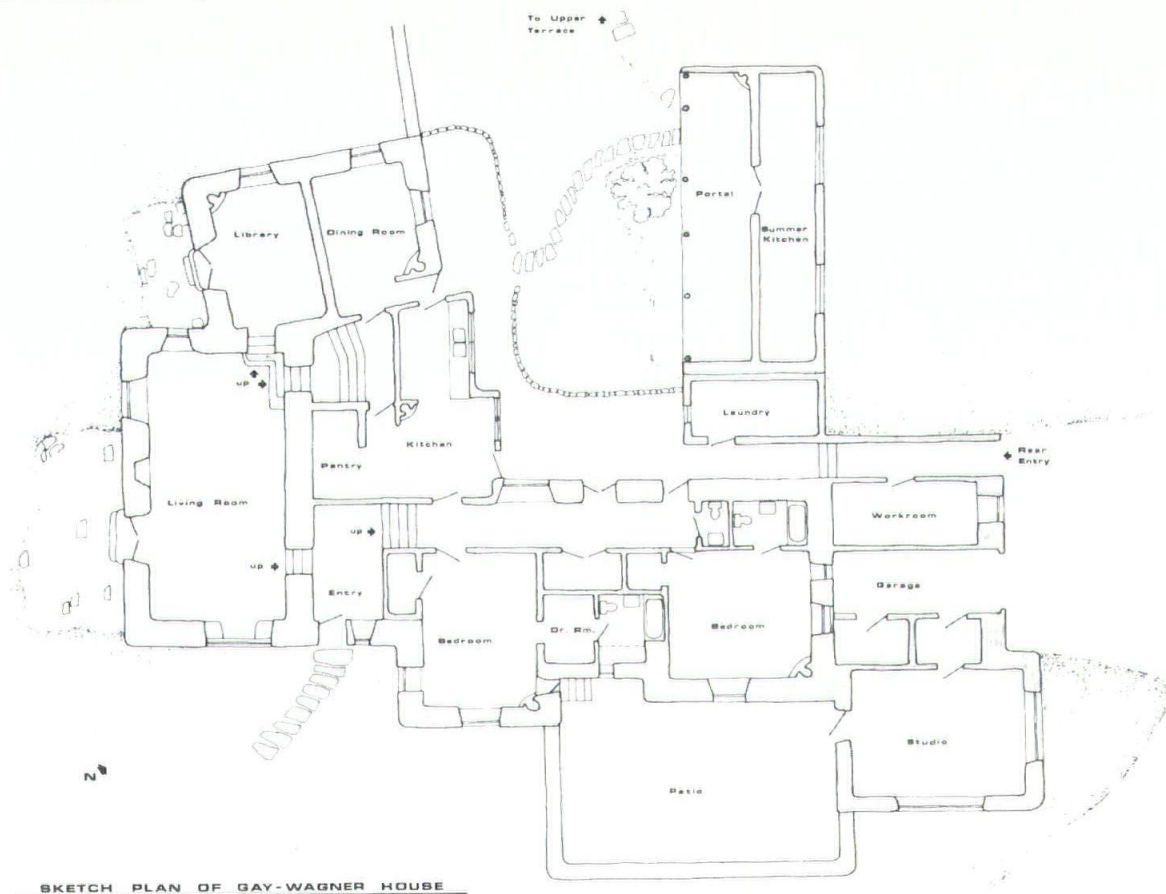
The shortcomings of the orientation might be accounted for by the system Otero is said to have used.¹⁵ She did not draw plans for the house, instead walked over the ground with her workmen, directing where the walls should be as the work progressed.¹⁶ Tony Luhan's method, drawing an outline on the ground with a stick, would be only slightly more restricting.¹⁷

Also attributable to this serial planning is an unusual element in the layout, the two-level core hall. Ostensibly the designer had intended to have the dining room open into the living room with a short stairway between; but by the time she had worked

her way around, building as she went, the dining room was offset, necessitating the hall.¹⁸ Whether this account is accurate or not is only a matter of historical interest as the hall adds to the spatial variety which is so important in this residence.

In its basic plan, the house reflects the linear U shape. At the top of the U on the north is the summer kitchen and portal, cut into the hill a full floor above the main part of the house, and forming the upper portion of the loop. At its floor level it is connected to the roof level of the laundry—originally a maid's room—and the covered *zaguan*-like rear entrance. The central segment of the scheme is formed by the bedrooms and the long hall into which they open, a hall open enough to suggest a *portal*. The west, lower, wing of the U is more than one room deep, and it is here that the plan, not uninterestingly, shows some confusion. Speculating that Otero started with the living room and worked through the entrance hall and bedroom wing, then came off the entrance hall for the kitchen, the problem becomes clear.

The area which is now pantry and core hall, a logical position for the dining room, is less than ten feet wide—impossibly small. Following this line of reasoning, she solved the problem by creating a polygonal, skylit hall. From the living room, the hall rises twelve steps in two tiers providing, on its upper level, communication between pantry and dining room. The treatment is attractive, unexpected, and



SKETCH PLAN OF GAY-WAGNER HOUSE



The living room

given the moderate scale of the house, not inconvenient.

Otero would then have simply added the dining room at the end, and quite likely the library at the same time. The seemingly inexplicable angle of the library and dining room could then be explained by the generally non-conforming nature of second thoughts.

Of course, there remains the possibility that the arrangement was intentional. The Santa Fe style invites and assimilates an apparently haphazard collection of spaces, and both the hall and library function well. The hall serves dramatically for circulation, and the library is secluded.

The rest of the plan also functions well. The entrance and long halls join, affording access to each bedroom, the kitchen, and the living room from either front or rear entrance. In addition to its hall door, the kitchen opens to the patio. This entrance would conceivably serve for outdoor dining, though the development of the adjacent outdoor space does not accommodate such a use. The kitchen has been remodeled significantly, the fireplace added and more convenient provision made for storage and informal dining.

Throughout the house, the relative proportions of the rooms correspond roughly to the proportions which would have been found in an early Spanish Colonial home. The bedrooms, library and dining room are generous, though not outstandingly so. The width of the *portal*-hall—five feet made to seem wider by its several openings—turns what would have been far too long a corridor into a pleasant passage. The entrance hall benefits from the wide openings into *portal* and living room, and in fact, is a small room in itself (9 x 14).

Appropriately, the most impressive area is the living room, reflecting in its expansive dimensions,

34 x 16, both the size and shape of a seignorial *sala*.

Perhaps because this house does not turn in toward an important living patio, Otero departed further from the traditional distribution of doors and windows than many of her contemporaries. She used French doors in the living room and library, giving access to terraces, and augments them with large windows. The rest of the house also boasts a more generous fenestration than was usual.¹⁹

In detail, however, full advantage was taken of tradition. Except in the bedrooms and kitchen, *vigas* support ceilings of herringbone *latias* or split cedar. The wisps of straw visible between these members give a piquant testimonial to the genuine Indian-style roof of straw with dirt piled on it. This roof has subsequently been covered by a built-up roof, but the straw and dirt remain.²⁰ In the living room, the *vigas* are supported by *corbels* of unusual design, their upper surfaces shaped to receive the *vigas*. The two flat-topped openings from the living room, to the library and entrance hall, are finished with thin saplings laid across the top of the passage, called *savinos*.

Although the ceilings provide the largest surfaces of wood, it is this material which makes up all of the accents for the interior. Besides being dressed simply for window and door frames, it has been polished for window sills and carved for grilled doors. The radiators for the heating system are concealed behind simple grills or more intricately carved doors. These radiators in the living room are two feet off the floor because the heating system was installed level instead of following the contour of the land, but what might have been a disadvantage has been made an asset by the decorative doors.

Of the seven fireplaces, the only one with a suggestion of a wood mantel is the large, 5' x 3', parallel

fireplace in the living room. Even here there is not a conventional mantelpiece, but a smoothly polished, rounded length of wood set into the adobe. There is no shelf for ornaments; the wood itself is the dark accent. The other fireplaces are elliptical Santa Fe style, that in the dining room built into a *padrecito*.

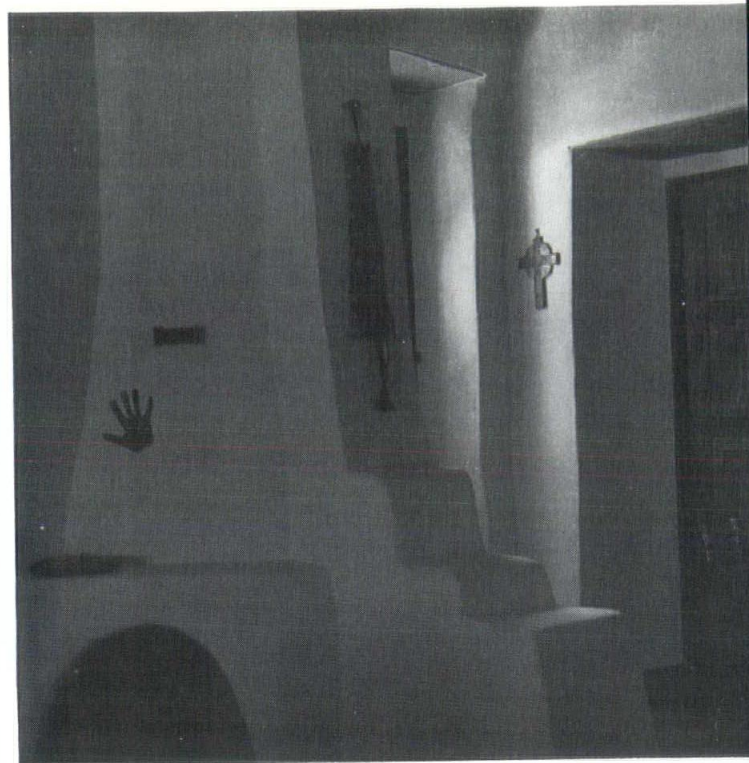
Another use of stained and polished wood is in the floors of the library and bedrooms. These were originally painted brilliant shades of orange, yellow and turquoise. In addition to refinishing the floors, the present owner replaced "fake Mayan tile" steps with old bridge timbers.²¹ All floors which are in traffic areas are of tile or brick, either material a sympathetic recollection of the early look of hard-packed dirt floors, finished with clay and blood.

Advantage was taken of the deep walls to carve out shelves for books and china, and *nichos* for decorative dolls and pottery. In the extremely deep reveals of doors and windows is the most striking design advantage of the more than three-foot walls. Here also is the evidence of handwork. The slope of the openings, both from outside casing to inside, and from lintel to sill, is irregular and marked. The window may start with a two foot outside casing and widen to four feet inside. The depth has been used variously for window seats or as shelves for display. In some cases, as in the library, the adobe sill is covered by polished wood.

For the French doors and the windows in living room and library, Otero provided unique glazing of small, square panes contained by lead bars. Another original design incorporated in the doors is found in the triple shutters. On this west exposure, these interior shutters were intended to control light and glare. Unfortunately, the idea was not worked out with enough flexibility, as the flanges prevent the upper sections being closed while the lower is open, a desirable adjustment for sun control.

Along with Otero's originality in plan and detail and her skillful use of local material and custom, she is impressive in her manipulation of space and plane. The Gay-Wagner house owes its excitement to rooms of different sizes and shapes, various ceiling heights and floor levels, wide and acute angles.

The success of this residence cannot be attributed to any one element, but to the harmonious composition of many: immensely thick walls; *vigas* expressed both interiorly and exteriorly; adaptation of the house form to the land it occupies; detail carefully, but not preciously, carried out; walls uniformly white inside, soft pink-brown outside; the feeling of easy proportion which gives serenity to each room and a flow of space throughout the house. The Gay-Wagner residence is an example of the successful handling of ancient materials in ways both modern and traditional. It also is an expression of individual talent unrestricted by rigorous architectural training. Perhaps her lack of professional strictures left Katherine Stinson Otero free to build with her imagination as easily as with adobe. —A. L.



Dining room fireplace looking towards the kitchen door.

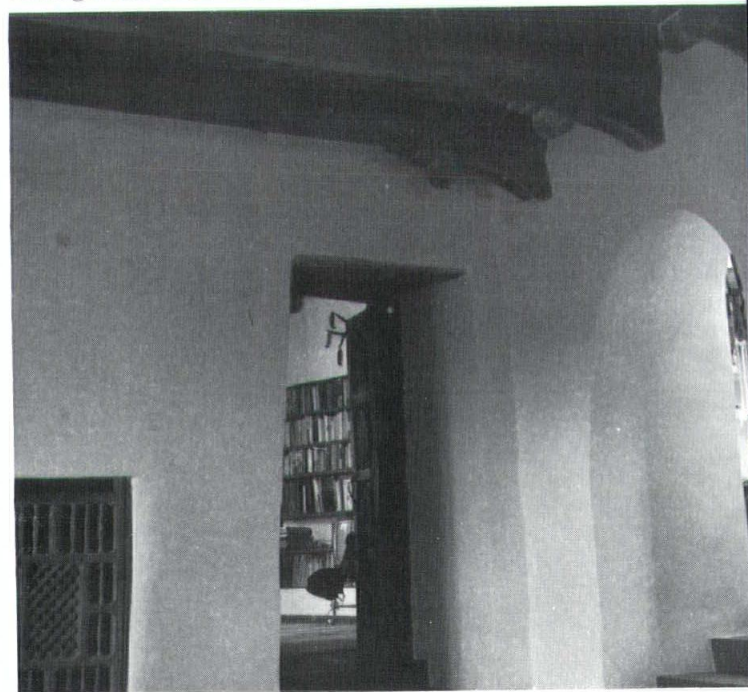
NOTES

1. Harriet Kimbro, "An Artist Looks at Architecture", *New Mexico Architecture*, Vol. 18, No. 5 (Sept.-Oct. 1976), pp. 10-12.

2. The reason for designating it the "Gay-Wagner house" is that while it was built for Catherine Gay in 1929, Ms. Sally Wagner has owned it since 1954, restoring it from an extremely run-down condition.

(Continued page 18)

From the living room looking into the library and through the arch leading to the dining room.



CHANGES IN ETHICAL STANDARDS FOR ARCHITECTS

NATIONAL CONVENTION OF A.I.A. SETS NEW GUIDELINES FOR ITS MEMBERS

At the 1978 A.I.A. Convention in Dallas were three major issues confronting the delegates to the business meeting: whether A.I.A. members could participate in design/build; whether A.I.A. members could advertise; and whether continuing education might be a mandatory requirement of membership in the A.I.A. or a suggested concomitant of membership.

The issue of continuing education was tabled for study.

THE ETHICAL RULES ON ADVERTISING

The *changes* in the ethical rules concerning advertising are:

Members shall not make exaggerated, misleading, deceptive or false statements or claims about their professional qualifications, experience or performance in their brochures, correspondence, listings, advertisements or other communications.

Members may purchase dignified advertisements and listings in newspapers, periodicals, directories or other publications, indicating firm name, address, telephone number, staff, description of fields of practice in which qualified, and availability and cost of basic services. Such advertisements shall adhere to the standards stated above and shall not include testimonials, photographs or comparative references to other architects.

THE ETHICAL RULES ON DESIGN/BUILD AND CONTRACTING

The following shall replace, in its entirety, Canon 4 of the present Code of Ethics and Professional Conduct:

E.S.4 Members of The American Institute of Architects should serve their clients competently and exercise unprejudiced professional judgment on their behalf.

E.S.4.1 Members should undertake only that work which they are competent to perform by reason of training, education, experience or association with other professionals.

E.S.4.2 In the performance of professional services, members should not allow their own financial or other interests to affect the exercise of independent professional judgment on behalf of their clients.

R.401 Members shall represent truthfully to their clients, prospective clients or employers their professional qualifications.

R.402 Members shall not neglect assignments entrusted to them.

R.403 Members may engage in construction management as professionals for professional compensation.

R.404 Members engaging as professional consultants in design/construction activities involving contractual relationships in which they are not directly employed by the owner, shall exercise professional judgment without partiality to the interests of any affected parties.

R.405 Members participating as principals in design/construction activities involving contractual relationships where compensation is affected by profit or loss on labor and materials furnished in the building process, shall do so subject to the following conditions:

a. That the owner receive a full and timely written disclosure of the existence of the member's conflict of interest and the elements of this Code of Ethics and Professional Conduct governing such conflict. Full disclosure shall include notice that the member's compensation will be affected by profit or loss on labor and materials furnished on the advice of the member and that the owner may wish to obtain independent professional advice.

b. That such disclosure shall not relieve the member of the responsibility for the exercise of professional judgment without partiality to the interests of any affected parties.

c. That during the course of the design/construction process the terms of construction subcontracts and any other cost data shall be available for the owner's review.

d. That during the course of the design/construction process the owner shall be fully informed of the cost and other consequences of any proposed change or substitution and shall approve such change or substitution.

R.406 Members participating as principals or employees in building contracting activities not including the design of buildings, or members employed in any other aspect of the commerce or industry of building construction shall do so subject to the following conditions:

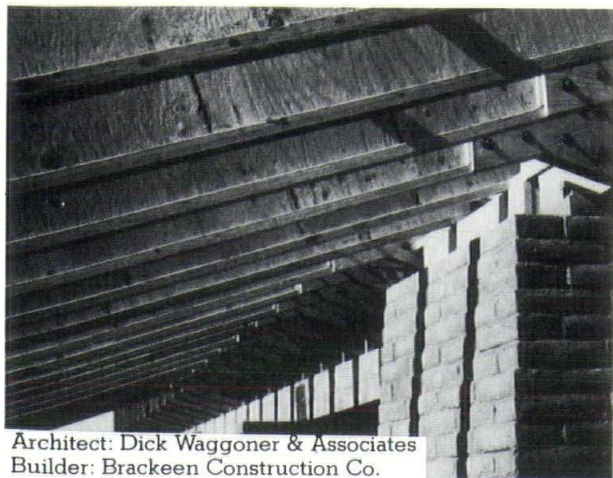
a. That they comply with all relevant provisions of this code.

b. That references to professional training, credentials or AIA membership shall not be used by members, their employers or employees to imply a professional relationship or otherwise mislead owners or the public.

c. That the professional authority and responsibility of the design architect be respected.

R.407 Members shall not have any significant financial or other interest, or accept any contribution or gift, not subject to the safeguards in R.405, if these would reasonably appear to compromise the members' professional judgment or prevent members from serving the best interest of their clients.

The convention delegates voted that the American Institute of Architects adopts the above proposal for changing the ethical standards and rules and the final statement of the Code of Ethics and Professional Conduct of the Institute effective July 1, 1978.



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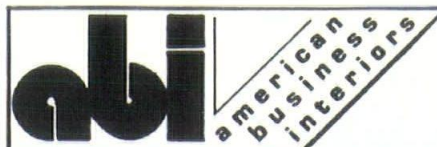
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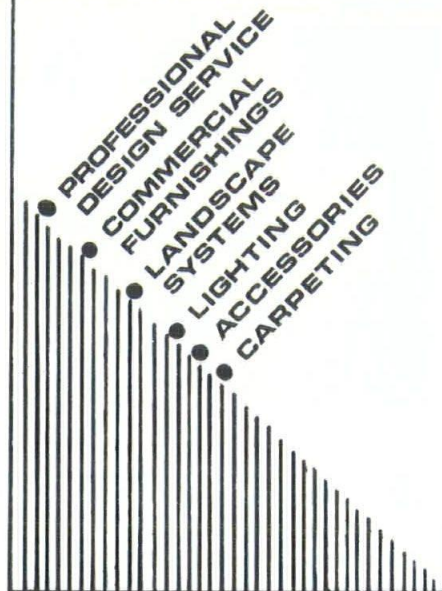
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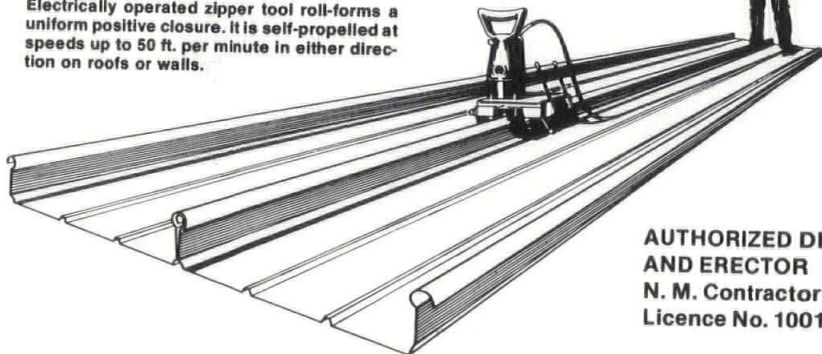


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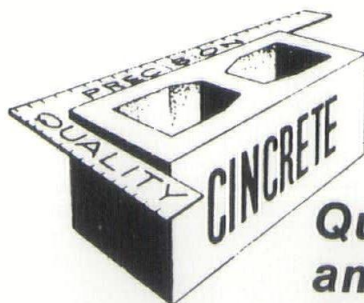
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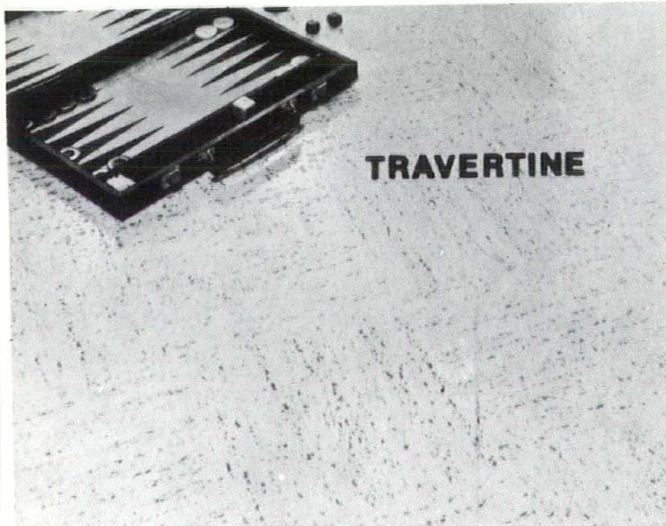
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NOTES: (continued from page 14)

3. Interview with Richard Halford, Santa Fe, architect and friend of Ms. Otero, on November 28, 1977.
4. Bainbridge Bunting, *Taos Adobes* (Santa Fe: Museum of New Mexico, 1964), p. 14.
5. Myrtle and Wilfred Stedman, *Adobe Architecture* (Santa Fe: Sunstone, 1975), pp. 30, 31.
6. Among twentieth century houses which still have open portals as passages are the first Brownell-Howland house built by John Gaw Meem, the Simms residence in Albuquerque, "Los Poblanos", and the Lathrop house in Santa Fe, both also by Meem.
7. Edgar Hewett, "Santa Fe in 1926" *Papers of the School of American Archeology*, No. 39 (Washington, D.C.: Archeological Institute of America, 1917), p. 11.
8. Bainbridge Bunting, *Early Architecture in New Mexico* (Albuquerque: Univ. of New Mexico, 1976), pp. 109, 112.
9. John McNary, *John Gaw Meem: A Study*, Unpublished Master's Thesis, Univ. of New Mexico, May, 1977. The information on Carlos Vierra was taken from this thesis.
10. McNary.
11. Information on John Gaw Meem is from the Meem Collection, Univ. of New Mexico and the summary of Meem's early development by McNary.
12. In the files of the Meem Collection there are many references to old wood beams, doors, etc., which were used in new houses. Notable in this respect was the Amelia Hollenback house. In an interview with the present owner of the Gay-Wagner house, Ms. Sally Wagner, November 19, 1977, she said the double doors on the summer kitchen portal were the only old ones that she was aware of.
13. Ms. Wagner said she felt the house was turned exactly wrong because of the poor position of the inner patio.
14. The patio on the south which appears on the plan was added by Wagner and is used for her six dogs.
15. Wagner interview.
16. As far as can be determined, there was not at the time of building, nor at any time until the author's efforts, any attempt to draw the plan of the house. No claim is made for the accompanying sketch plan other than that it is, hopefully, correct in primary areas.
17. Mabel Dodge Luhan, *Edge of Taos Desert* (New York: Harcourt, Brace, 1937), p. 244.
18. This is the theory Ms. Wagner has heard.
19. Stedman, p. 7. "The massive quality of Santa Fe Style can easily be lost by the use of too many or too large openings," etc.
20. Ms. Wagner said she was often asked if she was not troubled by bugs coming out of such a ceiling, but that she had never seen any.
21. These are Ms. Wagner's words.

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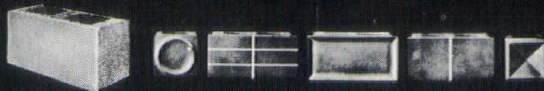
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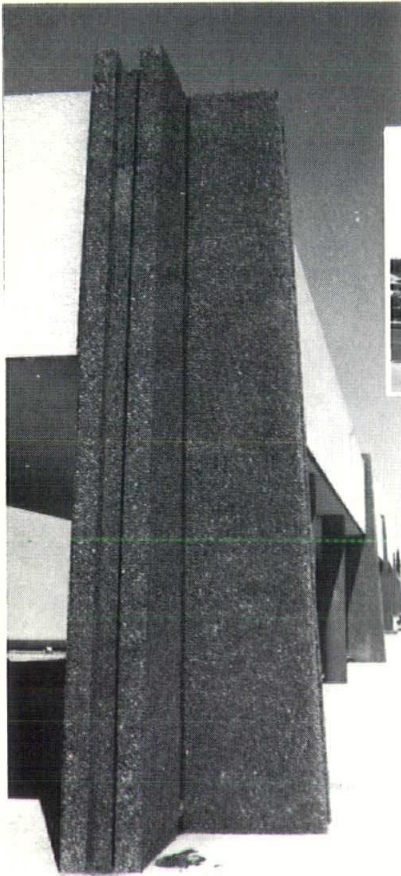
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